

**From:** [Smith, Randy](#)  
**To:** [Hedgecoth, David](#)  
**Cc:** [Andridge, Rebecca](#); [Reed, Katie](#); [Smith, Randy](#); [Leite, Fabio](#); [Orr, James](#); [Duffy, Lisa](#); [Ibrahim, Michael](#); [Vankeerbergen, Bernadette](#); [Martin, Andrew](#); [Renga, Dana](#)  
**Subject:** Proposal to revise the Bachelor of Music in Composition  
**Date:** Thursday, July 13, 2023 1:33:27 PM  
**Attachments:** [image001.png](#)

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David:

The proposal from the School of Music to revise the Bachelor of Music in Composition was approved by the Council on Academic Affairs at its meeting on July 12, 2023. Thank you for attending the meeting to respond to questions/comments.

No additional level of internal approval is necessary. This action will be included in the Council's next Annual Activities Report to the University Senate (July 2023).

The Office of the University Registrar will work you with any implementation issues.

Please keep a copy of this message for your file on the proposal and I will do the same for the file in the Office of Academic Affairs.

If you have any questions please contact the Chair of the Council, Professor Rebecca Andridge (.1) or me.

Randy



**W. Randy Smith, Ph.D.**

Vice Provost for Academic Programs

Office of Academic Affairs

203 Bricker Hall, 190 North Oval Mall, Columbus, OH 43210

614-292-5881 Office

[smith.70@osu.edu](mailto:smith.70@osu.edu)

**From:** [Vankeerbergen, Bernadette](#)  
**To:** [Smith, Randy](#); [Reed, Katie](#)  
**Cc:** [Martin, Andrew](#); [Jenkins, Mary Ellen](#); [Steinmetz, Brad](#)  
**Subject:** Revision to the Bachelor of Music in Composition  
**Date:** Monday, May 8, 2023 11:31:13 AM  
**Attachments:** [Composition cover letter 4 24 23.pdf](#)  
[image001.png](#)  
[OSU BM Composition Curriculum Update \(Revised 05-01-23\)\(1\).doc](#)  
[Composition Curricular Map proposed revised 4 28 23.xlsx](#)  
[Revision BM Music Composition Letter of Motion.pdf](#)

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Dear Randy and Katie,

Please find attached a proposal to revise the Bachelor of Music in Composition. The revision was approved on Friday, May 5, 2023 by the ASC Curriculum Committee (ASCC).

We are now advancing the proposal for review by CAA. The attached documents are: (1) a School of Music cover letter, (2) the actual proposal, (3) the revised curriculum map, and (4) the Arts and Humanities Panel cover letter to ASCC .

Please use this email as a cover letter indicating that the proposal has been duly reviewed and approved by the appropriate ASC curricular bodies (including the full ASC Curriculum Committee).

The faculty contact for the proposal is Professor David Hedgecoth.

Please let me know if you have any questions.

Best regards,  
Bernadette



**Bernadette Vankeerbergen, Ph.D.**

Assistant Dean, Curriculum

College of Arts and Sciences

114F University Hall, 230 North Oval Mall

Columbus, OH 43210

Phone: 614-688-5679

<http://ascas.osu.edu>

May 3, 2023

Associate Professor Brad Steinmetz  
Chair, Arts and Sciences Curriculum Committee

RE: Bachelor of Music in Composition changes

Dear Brad and Members of the Arts and Sciences Curriculum Committee,

At its meeting on April 28, 2023, the Arts and Humanities 2 Panel of the ASC Curriculum Committee reviewed and unanimously approved with contingencies the proposal for changes to the Bachelor of Music in Composition.

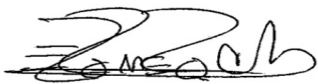
Currently, students pursuing the Composition specialization of the Bachelor of Music, begin composition lessons at the Junior year. This has several drawbacks for students as they do not receive guidance and instruction sooner in their program. Furthermore, students aren't able to produce more artifacts such as completed scores and performance recording of their music, which puts them at a disadvantage for entrance into graduate programs. One of the proposed changes is to expand composition lessons to all 8 semesters of the program. To facilitate this, applied composition lessons (otherwise known as MUS 2293 – Individual Studies: MUS Composition, 5635 – Composition 2, and MUS 4679.02 – Senior Composition Project) will be updated to 16 units total (2 units per semester each) allowing for students to start applied composition instruction earlier in their studies.

To make space in the curriculum for the 16CH of applied composition lessons, students will not be required to take MUS 5620, MUS 5621, MUS 5631, MUS 5622, and MUS 5677. Students will still cover much of the material from these courses between MUS 5630 (Composers Seminar) and the applied composition lessons (MUS 2293, MUS 5635, & MUS 4679.02). Another change in the curriculum will be to remove MUS 5621(Theory & Analysis, 17th–18th C.), MUS 5622 (Theory & Analysis, 18th–19th C.), MUS 5631 (Counterpoint, Intermediate), and MUS 5677 (Multimedia for Musicians) in the “Music Theory & Composition” category of the major as options for students to choose from, and to offer the option only between MUS 5636.01 (Intro. to Electronic Music ) and MUS 5637.01 (Introduction to Electronic Music Synthesis). Finally, the number of credit hours from electives will also be lowered from 5 to 2 CH to make space for applied lessons in composition. Students can use this space in their curriculum to add supplemental courses, such as some of the courses that have been eliminated as requirements.

While these changes do not affect the current credit hours (77CH) within the major, it would immediately impact the audition process. Currently, students interested in the composition degree are required to take a voice/instrumental audition for entrance into the School of Music and then declare composition as their major. The proposed revision is that students will still be required to have applied instrumental/voice instruction; however, their skill on an instrument/voice should not be judged at the audition with the equivalent weight as their potential as composers. For students to be admitted into the composition specialization, they must also go through an interview with the composition faculty at the time of their instrument/voice audition. Overall, the audition criteria to be admitted as a composition major must be that the students' skill on an instrument or voice be at a level sufficient for admission as a minor, and their assessment on composition may rely more heavily upon potential rather than artifacts, so a portfolio should be optional but encouraged.

We believe that the proposed changes, not only in the curriculum but also in its comprehensive revision to procedures for admission and overall preparation for students pursuing the Bachelor of Music in Composition, will make the program more in line with national trends and competitive in comparison to other peer institutions. All contingencies have been met; therefore, we advance the proposed revision to the Bachelor of Music in Composition with a motion to approve.

Regards,



Dr. Eugenia R. Romero  
Associate Professor of Iberian Studies  
Vice-Chair and Director of Undergraduate Studies  
Department of Spanish and Portuguese  
The Ohio State University  
[romero.25@osu.edu](mailto:romero.25@osu.edu)



April 24, 2023

We are submitting changes to the Bachelor of Music in Composition with a planned implementation of AU23. The current goals and learning outcomes of the degree program will remain the same. The assessments methods used for the degree program will also remain the same.

In short, the composition faculty are creating more focused work in composition earlier in the degree program. For example, just as a soprano begins voice lessons immediately in a course of study, composition majors will now begin the work of honing their skills much earlier and in a more formal way (studio time). There is no increase in credit hours in the degree program.

For students currently in the program, studio work in the form of lessons (Music 2293) will be completed as elective courses. In addition, each composition student will meet with composition faculty individually to ensure curricular requirements within the major are addressed. our undergraduate advisor will review degree completion requirements as well to ensure current students are served.

**David M. Hedgecoth, PhD**

Associate Director

Chair, Undergraduate Studies

Director, Youth Summer Music Program

Affiliated Faculty, Center for Latin American Studies

School of Music

College of Arts and Sciences

The Ohio State University

Dear colleagues,

The faculty of the Ohio State University Composition Studio wish to formally begin the process of updating our curriculum for the undergraduate degree of Bachelor of Music in Composition to better serve our current and future students. Through weekly area faculty meetings during the 2021-2022 academic year, we have deeply engaged with reflecting on our program’s history and strengths as well as areas in which it can grow and evolve to be competitive in our offerings with our regional and national peer institutions. The information below represents a comparison of the degree of Bachelor of Music in Composition from twenty universities to gain a general sense of the curriculum similarities and differences specifically related to applied composition lessons and composition audition requirements. The comparison chart and research were compiled by Dr. Torres in January of 2022 and the observations/ideas based on this research represent our area’s collective and unified views. The comparison includes ten peer research institutions across the nation within the Big 10 and ten regional institutions within Ohio (including public, private, and conservatory institutions both large and small). The institutions included are (Big 10): Indiana University, Michigan State University, Northwestern University, Penn State University, Rutgers University, University of Illinois, University of Iowa, University of Maryland, University of Michigan, University of Nebraska – Lincoln, and (regional Ohio institutions): Baldwin Wallace University, Bowling Green State University, Capital University, Cleveland Institute of Music, Cleveland State University, Kent State University, Miami University, Oberlin Conservatory, Ohio University, and University of Cincinnati College Conservatory of Music.

After our written observations based on this comparison chart, we share versions of the curriculum sheet for the degree of Bachelor of Music in Composition (the current sheet and the sheet with our proposed updates). Our general feeling is that we must consider changes, not only in the content of our curriculum (which is also evolving) but also in its comprehensive application in order to make the Ohio State University Composition Studio slightly more in line with national trends and competitive in what we offer in comparison to our peer institutions. We hope this document conveys the need to update the Bachelor of Music in Composition curriculum and our views on why and how this could be done. Please feel free to reach out to us with any specific questions you may have. We look forward to hearing from you.

Most sincerely,

Dr. Thomas Wells  
Professor  
Composition  
The Ohio State University  
  
School of Music

Dr. Michael Rene Torres  
Assistant Professor of Practice  
Saxophone and Composition  
The Ohio State University  
  
School of Music

Dr. Vera Stanojevic  
Lecturer  
Composition  
The Ohio State  
University  
School of Music

## COMPOSITION CURRICULUM COMPARISON CHART

[illegible]

University of Cincinnati CCM	Ohio	Bachelor of Music in Composition	120	N/A	✓	✓	✓	✓	✓	✓	✓	N/A
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\* While a “✓” likely means “yes,” an “N/A” does not necessarily mean “no.” Often there was simply not enough information publicly available.

## OBSERVATIONS

### Composition Lessons

- Unlike students who study applied voice/instruments who, generally, study their instruments communally all throughout their middle school and high school education (and sometimes through private instruction), composers often do not begin their study and growth in composition until they are formally enrolled in applied lessons in college. As the comparison chart indicates, 16 peer institutions offer composition lessons for all 8 semesters (80%). We start composition lessons at Ohio State at the Junior year. We are in the strong minority in this. Students across Ohio and the Big10 receive guidance and instruction much sooner in their education and, arguably, have greater advantage than our students in developing their craft and being exposed to and influenced by composition pedagogy. Furthermore, since students at other universities start lessons sooner, they produce more artifacts such as completed scores and performance recordings of their music and therefore are more prepared for entrance into graduate programs. We advocate for Ohio State to expand composition lessons, like the majority of our peer institutions, to all 8 semesters.

### Composition Audition Process

- Since we are advocating for the expansion of composition lessons to 8 semesters, that would immediately impact the audition process. As it stands, students interested in the composition degree are required to take a voice/instrumental audition for entrance into the School of Music and then become declared composition majors, but do not begin lessons or any formal composition study until their Junior year. Therefore, we often do not know who admitted composition students are until they are Juniors. We certainly do not know how they compose or what potential they have until they reach out to us at the end of their sophomore year with no prior guidance. We also do not know how many of them change majors before we even meet them (or why). The current system makes it difficult for us to recruit and building our area. If we are to successfully update the lesson requirement to begin at the freshman year, we feel that the audition process for prospective composition majors needs to be adjusted. We do feel that our composition students should have applied instrumental/voice instruction; however, their skill on an instrument/voice should not be judged at the audition with the equivalent weight as their potential as a composer. If they are being assessed by the applied instrumental/voice faculty as their first and only contact and with the same criteria that prospective performance majors and education majors are at the audition, then they are potentially at an immediate disadvantage and we cannot effectively advocate for them because we are not a part of the process. Based on the comparison chart, audition similarities between most of the institutions include an instrumental audition, a submitted portfolio of completed works (scores and recordings), and an interview with composition faculty. In fact, 19 institutions (95%) require both the portfolio and the interview for entrance into a School of Music before students become Freshmen. We feel that the interview with composition faculty on the audition day should be mandatory. We also feel that the portfolio should be optional but encouraged because may prospective composition students will not yet have completed examples of their work, since they are not formally studying, and our assessment may rely more heavily upon potential rather than artifacts. "Potential" is the key word since a prospective composition student's objective instrumental/voice audition results must be balanced with subjective compositional potential. The University of Nebraska – Lincoln has the most attractive and practical language regarding the instrumental/voice audition for composition majors: "To be admitted as a composition major, your skill on an instrument or voice must be at a level sufficient for admission as a minor." We recommend adopting a version of this as we feel it will be instructive to our voice/instrumental colleagues as to what level of an audition to expect from a student whose main academic focus will not necessarily be the instrument which they audition with. The composition faculty understands that by expanding the lesson requirements and adjusting the audition requirements that we will then need to develop recruitment strategies to build our program such as updating our footprint on the School of Music website, developing relationships with area secondary schools and educators, creating opportunities to bring prospective high school students to campus, and creating an engaging social media presence. The reason this explanation was included was to show that we have put thought into the ripple effect of changes that the curriculum update will have on our program.



## PROPOSED CURRICULUM UPDATES

- Other than the recent updates to the new general education requirements (that had no impact on the composition portion of the curriculum), the current curriculum sheet for the degree of Bachelor of Music in Composition was last revised February 19, 2015.
- It is important to note that with all the changes we propose, we stayed at the current credit load of 77 units within the major.
- Applied composition lessons (otherwise known as 2293 – Individual Studies: Composition, 5635 – Composition 2, and 4679.02 – Senior Composition Project) have been updated to 16 units total (2 units per semester) allowing for applied composition instruction throughout the entire 8 semesters.
- Many of the courses which we are suggesting be removed as requirements from our curriculum (MUS 5620, 5621, 5631, 5622, 5677) are because (1) we need to make credit space for the addition of 8 semesters of applied composition lessons and (2) much of the material from these removed courses will already be covered between Composers Seminar (MUS 5630) and the applied composition lessons (2293, 5635, & 4679.02).
- In the “Music Theory & Composition” category, we are removing the options between MUS 5636.01 and 5621, 5622, 5631, 5677 as we feel that “Introduction to Electronic Music Synthesis” is more imperative.
- We have lowered the music electives from 5 to 2 units to make space for applied lessons in composition. Students can use this space in their curriculum to add supplemental courses, such as some of the courses we have eliminated as requirements.
- For clarification, the term “studio class” (which appears in the comparison chart) is not referring to a new course. The term “studio class” is internal language within the School of Music (and is also standard language within schools of music nationally). “Studio Class” refers to the communal learning element of individual instruction and is only a component of the applied lesson.

Survey Course –	Units	Sem
ASC1100.11 or equivalent	1	

## General Education: 32 – 39 Units

### Bookends 2

GenEd 1201 Launch Seminar	1		
GenEd 4001 Reflection Seminar	1		

### Foundations 22-25

Race, Ethnicity and Gender Diversity	3		
Social and Behavioral Sciences	3		
Historical OR Cultural Studies	3		
Writing and Information Literacy	3		
Literary, Visual and Performing Arts	3		
Natural Science	4-5		
Mathematical and Quantitative Reasoning OR Data Analysis	3-5		

### Themes 8-12 Hours Combined

Citizenship for a Diverse and Just World	4-6		
Open Theme	4-6		

### University Electives\*


\*Required as needed to reach 121 hours

Req'd Overall GPA.....2.0  
GPA in Major .....2.0

This checklist is ONLY a planning tool and should be used in conjunction with the College of the Arts and Sciences General Education (GE) Course List document.

### Courses with Embedded Literacies Components:

<sup>1</sup>Satisfies the advanced writing requirement

<sup>2</sup>Satisfies data analysis requirement

<sup>3</sup>Satisfies technology requirement

# Bachelor of Music in Composition School of Music SEMESTER GEN (current)

## Composition Major — 77-81 units

### Major Instrument: 8 units

### Units Sem.

2201.xx – Applied Music, Principal*	4	Au/Sp
3401.xx – Applied Music, Principal*	4	Au/Sp

### Music Theory & Composition: 32-33 units

2221 – Music Theory I <sup>1</sup>	2	Au
2222 – Music Theory II <sup>1</sup>	2	Sp
3421 – Music Theory III	2	Au
3422 – Music Theory IV	2	Sp
4524 – Orchestration 1	2	Au
4531 – Counterpoint, Elementary	2	Sp
5625 – Orchestration 2	2	Sp
5635 – Composition 2*	4	Au/Sp
4679.02 – Senior Composition Project**	4	Au/Sp
5620 – Extended Tonality	2	Au
5621 – Theory & Analysis, 17th–18th C. OR	2	Sp
5622 – Theory & Analysis, 18th–19th C. OR	2	Au
5631 – Counterpoint, Intermediate OR	2	Au
5677.01 – Multimedia for Musicians OR	3	Au
5636.01 – Intro. to Electronic Music Synthesis	3	Au
5623 – Theory & Analysis, 20th C	2	Sp
5630 – Composers Seminar***	4	Au/Sp

### Aural Training: 8 units

2224 – Aural Training I <sup>2</sup>	2	Au
2225 – Aural Training II <sup>2</sup>	2	Sp
3424 – Aural Training III	2	Au
3425 – Aural Training IV	2	Sp

\* 2–credit registrations required of this course in different semesters.

\*\* 2–credit registrations required of this course in different semesters.

\*\*\* 2–credit registrations required of this course in different semesters.

Musicology: 9-12	Units	Sem
2244 – African American Music Traditions	3	Au
2249 – European Music Traditions	3	Sp
3340 – Global Music Traditions	3	Sp
3364 – Musical Citizenship <sup>1</sup>	0-3	Au/Sp

\*Can satisfy three credits in the Citizenship theme

### Minor Applied: 8 units

### Units Sem

VOI and BHPSW principal: 4 units		
2261.01 – Keyboard Skills I	1	Au
2262.01 – Keyboard Skills II	1	Sp
2263.01 – Keyboard Skills III	1	Au
2264.01 – Keyboard Skills IV	1	Sp

### OR

### PIA Principal: 4 units in other instruments

2200.xx Secondary or 226x.xx Methods	1	
2200.xx Secondary or 226x.xx Methods	1	
2200.xx Secondary or 226x.xx Methods	1	
2200.xx Secondary or 226x.xx Methods	1	

### AND

### All Principals: Keyboard Harmony: 4 units

3427 – Keyboard Harmony 1	2	Au
3428 – Keyboard Harmony 2	2	Sp

### Conducting: 1 unit

2261.11 – Basic Conducting Lab or 2261.12	1	Au
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### Ensembles: 6 units

Full-time students *MUST* be in at least one ensemble each semester.

2203.xx – 2208.xx, 2215.01, or 3312	1	
2203.xx – 2208.xx, 2215.01, or 3312	1	
2203.xx – 2208.xx, 2215.01, or 3312	1	
2203.xx – 2208.xx, 2215.01, or 3312	1	
2203.xx – 2208.xx, 2215.01, or 3312	1	
2203.xx – 2208.xx, 2215.01, or 3312	1	

### Music Electives: 5 units\*\*\*\*


\*\*\*\* Must be Music 2293 and/or any 4000-level or higher courses in music.

Major	77 units
GE	32 units
Survey	1 unit
University Electives	11 units
<b>Minimum Total Units to Graduate</b>	<b>121 units</b>

**VOI – Voice, BHPSW – Brass, Harp, Percussion, Strings, Woodwinds, PIA – Piano**

Survey Course –	Units	Sem
ASC1100.11 or equivalent	1	

## General Education: 32 – 39 Units

### Bookends 2

GenEd 1201 Launch Seminar	1		
GenEd 4001 Reflection Seminar	1		

### Foundations 22-25

Race, Ethnicity and Gender Diversity	3		
Social and Behavioral Sciences	3		
Historical OR Cultural Studies	3		
Writing and Information Literacy	3		
Literary, Visual and Performing Arts	3		
Natural Science	4-5		
Mathematical and Quantitative Reasoning OR Data Analysis	3-5		

### Themes 8-12 Hours Combined

Citizenship for a Diverse and Just World	4-6		
Open Theme	4-6		

### University Electives\*


\*Required as needed to reach 121 hours

Req'd Overall GPA.....2.0  
GPA in Major .....2.0

This checklist is ONLY a planning tool and should be used in conjunction with the College of the Arts and Sciences General Education (GE) Course List document.

#### Courses with Embedded Literacies Components:

- <sup>1</sup>Satisfies the advanced writing requirement  
<sup>2</sup>Satisfies data analysis requirement  
<sup>3</sup>Satisfies technology requirement

## Bachelor of Music in Composition School of Music SEMESTER

**GEN (changes highlighted)**

### Composition Major — 77 - 80 units

#### Major Instrument: 8 units

	Units	Sem.
2201.xx – Applied Music, Principal*	4	Au/Sp
3401.xx – Applied Music, Principal*	4	Au/Sp

#### Music Theory & Composition: 43 units

2221 – Music Theory I <sup>3</sup>	3	Au
2222 – Music Theory II <sup>3</sup>	3	Sp
3421 – Music Theory III	3	Au
3422 – Music Theory IV	3	Sp
4524 – Orchestration 1	2	Au
4531 – Counterpoint, Elementary	2	Sp
5625 – Orchestration 2	2	Sp
2293 – Individual Studies: Composition****	8	Au/Sp
5635 – Composition 2*	4	Au/Sp
4679.02 – Senior Composition Project**	4	Au
5637.01: Composition with Electronic Media 1	3	Au/Sp
OR		
5636.01 – Intro. to Electronic Music Synthesis	3	Au
5623 – Theory & Analysis, 20th C	2	Sp
5630 – Composers Seminar***	4	Au/Sp

#### Aural Training: 4 units

2224 – Aural Training I <sup>2</sup>	1	Au
2225 – Aural Training II <sup>2</sup>	1	Sp
3424 – Aural Training III	1	Au
3425 – Aural Training IV	1	Sp

\* 2–credit registrations required of this course in different semesters.

\*\* 2–credit registrations required of this course in different semesters.

\*\*\* 2–credit registrations required of this course in different semesters.

\*\*\*\* 4 2–credit registrations required of this course in different semesters

Musicology: 9-12	Units	Sem
2244 – African American Music Traditions	3	Au
2249 – European Music Traditions	3	Sp
3340 – Global Music Traditions	3	Sp
3364 – Musical Citizenship <sup>1</sup>	0-3	Au/Sp

\*Can satisfy three credits in the Citizenship theme

#### Minor Applied: 4 units

VOI and BHPSW principal: 4 units	Units	Sem
2261.01 – Keyboard Skills I	1	Au
2262.01 – Keyboard Skills II	1	Sp
2263.01 – Keyboard Skills III	1	Au
2264.01 – Keyboard Skills IV	1	Sp

#### OR

PIA Principal: 4 units in other instruments	Units	Sem
2200.xx Secondary or 226x.xx Methods	1	
2200.xx Secondary or 226x.xx Methods	1	
2200.xx Secondary or 226x.xx Methods	1	
2200.xx Secondary or 226x.xx Methods	1	

#### Conducting: 1 unit

2261.11 – Basic Conducting Lab or 2261.12	1	Au
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#### Ensembles: 6 units

Full-time students **MUST** be in at least one ensemble each semester.

2203.xx – 2208.xx, 2215.01, or 3312	1	
2203.xx – 2208.xx, 2215.01, or 3312	1	
2203.xx – 2208.xx, 2215.01, or 3312	1	
2203.xx – 2208.xx, 2215.01, or 3312	1	
2203.xx – 2208.xx, 2215.01, or 3312	1	
2203.xx – 2208.xx, 2215.01, or 3312	1	

#### Music Electives: 2 units\*\*\*\*


\*\*\*\* Must be any 4000-level or higher courses in music.

Major	77 units
GE	32 units
Survey	1 unit
University Electives	11 units
<b>Minimum Total Units to Graduate</b>	<b>121 units</b>

**VOI – Voice, BHPSW – Brass, Harp, Percussion, Strings, Woodwinds, PIA – Piano**

(-- Composition updates)

(-- Music Theory updates...not a part of our update)

Survey Course –	Units	Sem
ASC1100.11 or equivalent	1	

### General Education: 32 – 39 Units

#### Bookends 2

GenEd 1201 Launch Seminar	1		
GenEd 4001 Reflection Seminar	1		

#### Foundations 22-25

Race, Ethnicity and Gender Diversity	3		
Social and Behavioral Sciences	3		
Historical OR Cultural Studies	3		
Writing and Information Literacy	3		
Literary, Visual and Performing Arts	3		
Natural Science	4-5		
Mathematical and Quantitative Reasoning OR Data Analysis	3-5		

#### Themes 8-12 Hours Combined

Citizenship for a Diverse and Just World	4-6		
Open Theme	4-6		

### University Electives\*


\*Required as needed to reach 121 hours

Req'd Overall GPA.....2.0  
GPA in Major .....2.0

This checklist is ONLY a planning tool and should be used in conjunction with the College of the Arts and Sciences General Education (GE) Course List document.

#### Courses with Embedded Literacies Components:

<sup>1</sup>Satisfies the advanced writing requirement

<sup>2</sup>Satisfies data analysis requirement

<sup>3</sup>Satisfies technology requirement

## Bachelor of Music in Composition School of Music SEMESTER GEN (Proposed changes w/out highlights)

### Composition Major — 77 -80 units

Major Instrument: 8 units	Units	Sem.
2201.xx – Applied Music, Principal*	4	Au/Sp
3401.xx – Applied Music, Principal*	4	Au/Sp

#### Music Theory & Composition: 43 units

2221 – Music Theory I <sup>3</sup>	3	Au
2222 – Music Theory II <sup>3</sup>	3	Sp
3421 – Music Theory III	3	Au
3422 – Music Theory IV	3	Sp
4524 – Orchestration 1	2	Au
4531 – Counterpoint, Elementary	2	Sp
5625 – Orchestration 2	2	Sp
2293 – Individual Studies: Composition****	8	Au/Sp
5635 – Composition 2*	4	Au/Sp
4679.02 – Senior Composition Project**	4	Au
5637.01: Composition with Electronic Media 1	3	Au/Sp
OR		
5636.01 – Intro. to Electronic Music Synthesis	3	Au
5623 – Theory & Analysis, 20th C	2	Sp
5630 – Composers Seminar***	4	Au/Sp

#### Aural Training: 4 units

2224 – Aural Training I <sup>2</sup>	1	Au
2225 – Aural Training II <sup>2</sup>	1	Sp
3424 – Aural Training III	1	Au
3425 – Aural Training IV	1	Sp

\* 2–credit registrations required of this course in different semesters.

\*\* 2–credit registrations required of this course in different semesters.

\*\*\* 2–credit registrations required of this course in different semesters.

\*\*\*\* 4 2-credit registrations required of this course in different semesters

Musicology: 9-12	Units	Sem
2244 – African American Music Traditions	3	Au
2249 – European Music Traditions	3	Sp
3340 – Global Music Traditions	3	Sp
3364 – Musical Citizenship <sup>†</sup>	0-3	Au/Sp

<sup>†</sup>Can satisfy three credits in the Citizenship theme

Minor Applied: 4 units	Units	Sem
<b>VOI and BHPSW principal: 4 units</b>		
2261.01 – Keyboard Skills I	1	Au
2262.01 – Keyboard Skills II	1	Sp
2263.01 – Keyboard Skills III	1	Au
2264.01 – Keyboard Skills IV	1	Sp

#### OR

<b>PIA Principal: 4 units in other instruments</b>		
2200.xx Secondary <b>or</b> 226x.xx Methods	1	
2200.xx Secondary <b>or</b> 226x.xx Methods	1	
2200.xx Secondary <b>or</b> 226x.xx Methods	1	
2200.xx Secondary <b>or</b> 226x.xx Methods	1	

#### Conducting: 1 unit

2261.11 – Basic Conducting Lab or 2261.12	1	Au
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#### Ensembles: 6 units

Full-time students **MUST** be in at least one ensemble each semester.

2203.xx – 2208.xx, 2215.01, or 3312	1	
2203.xx – 2208.xx, 2215.01, or 3312	1	
2203.xx – 2208.xx, 2215.01, or 3312	1	
2203.xx – 2208.xx, 2215.01, or 3312	1	
2203.xx – 2208.xx, 2215.01, or 3312	1	
2203.xx – 2208.xx, 2215.01, or 3312	1	

#### Music Electives: 2 units\*\*\*\*


\*\*\*\* Must be any 4000-level or higher courses in music.

Major	77 units
GE	32 units
Survey	1 unit
University Electives	11 units
<b>Minimum Total Units to Graduate</b>	<b>121 units</b>

**VOI – Voice, BHPSW – Brass, Harp, Percussion, Strings, Woodwinds, PIA – Piano**

Revised 2/19/15 TLL;5.15.22 DMH; 5.31.22; 8.15.22